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"MARTYRDOM OF ST. JOHN," BY JEAN DUVET.
RECENTLY PURCHASED.

ACCESSIONS TO THE PRINT DEPARTMENT



"LA VENTRE LEGISLATIF," BY HONORÉ DAUMIER.
RECENTLY PURCHASED.

Mr. Fitz Roy Carrington, Curator of Prints at the Boston Museum, and Honorary Curator of Prints of the Detroit Institute of Arts, has recently chosen for the Institute a group of notable prints, all purchased from European collections, and covering the work of early and modern German, Flemish, French and English etchers and engravers.

The collection includes the Little Passion, that series of Albrecht Durer's, made in the year 1510, the time of Durer's greatest production, and in these wood cuts we have the culminating point in that golden age of wood engraving. In these prints, Durer set forth in popular narrative the story of the

Redemption. We have here the deep convictions of a man certain, in an age of uncertainty—a master who despite his foreign journeys remains truly a German, solid and scientific—telling his story on these blocks with a mastery since unrivalled.

These wood cuts met with immediate popularity, were copied repeatedly, and they make a valued addition to the collection of the Institute, showing as they do the power and dignity which wood engraving may attain.

Jean Duvet is another early master represented in the new accessions.

Having no tradition of their own it was but natural that French

engravers should turn to Italy, and Duvet formed his style on Italian models, and despite his technique, which was often harsh, he made some engravings of real power.

The print secured by Detroit, *The Martyrdom of St. John*, is extremely rare, and shows Duvet at his best.

The portraits of Louis XI and Henry II of France by Jean Morin show how France had carried forward the art of engraving in the early 17th century.

But little is recorded of the personal history of Morin, but his work was all strongly influenced by Flemish masters. In his portraits Morin combined engraving with the etched dot, and achieved thereby great subtlety of tone. He was one of the first to reproduce painted portraits with every detail of line and gradation of light.

His portrait of Louis XI was probably copied from an old miniature, and the Henry II, after Clouet, is a portrait remarkable for the simplicity and delicacy with which he treats the face and gives the splendid detail of the costume.

Included in the Detroit purchase is the portrait of Jan Snellinx by Anthony van Dyck, the one great etcher of the school of Rubens.

Van Dyck, the polished courtier, has left perfect models for the portrait engraver, and by his genius he brought color and life into engraving. His etchings are nearly all of great brilliance, his portraits unrivalled in their presentation of the dominant characteristics of

his sitters, and the portrait of Snellinx is one of the finest acquisitions which the Print department has received.

One Spanish master, Fortuny, is included in this group. His *Kabyl Mort*, the print acquired, is one of Fortuny's greatest etchings, and wonderfully rich in color.

Four etchings by Jacque, Bracquemond's portrait of Meryon, Stauffer-Berne's portrait of his mother, two lithographs by Bonington, two by Isabey, and six by Daumier, form the rest of the collection.

Daumier stood for years as the champion of popular rights in France, a keen and bitter satirist, with powers of execution belonging to the master. Drawing inspiration from Charlet, Daumier commenced his work as a lithographer at the age of twenty-one, and for forty years *Le Charivari*, a daily paper founded by Charles Philipon in 1832, received most of his work.

With a bold stroke Daumier interpreted, with a ferocity of moral conviction, the political and social life of his day. He jeers at the legal profession, at the ignorance and sham of his own class, and heaps pitiless scorn on political oppressors.

In *Le Ventre Legislatif* we have an unusual arrangement of thirty-five statesmen of France—proud and pompous men, whose inner qualities Daumier portrays without misrepresentation, and with a terrible power. I. W.

SPECIAL EXHIBITIONS

THUMB TACK CLUB

The architectural exhibition, arranged by the Thumb Tack Club of Detroit. It is the first architectural show to be held in Detroit for many years. The exhibition consisted of renderings and photographs of completed works by well-known architects throughout the country, to say nothing of the host of local exhibitors whose work is equally attractive. To give color and warmth to the exhibit, the Club wisely added related work of the crafts.

SWISS EXHIBITION

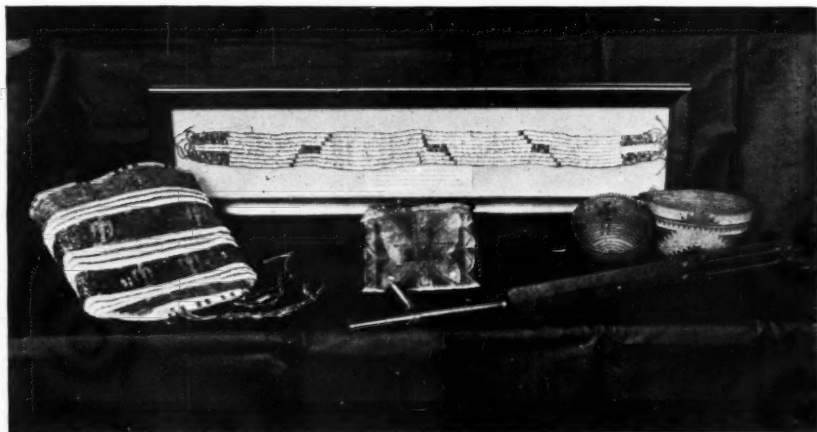
On November second an exhibition of one hundred and eighty paintings and sculpture by the artists of Switzerland will be opened to continue through November twenty-seventh. The circuit for this exhibition, under the patronage of the Swiss government, is arranged through William H. Fox, Director of the Brooklyn Museum, who also served on the jury of selection. It is our first opportunity to see in a comprehensive manner Swiss art as an entity, and it will be a surprise to many to note the scope of their artistic activities. In organizing the exhibition, the jury aimed to give a retrospective view of Swiss art, together with an adequate representation of contemporary men.

MICHIGAN ARTISTS

The Annual Exhibition for Michigan Artists under the joint co-operation of the Institute and the Scarab Club will be held from December second to December thirty-first, opening with a reception to the artists on the evening of December second, from eight to ten o'clock. All works for the exhibit must be received at the Institute not later than Tuesday, November twenty-second. The Detroit Institute of Arts has appropriated a fund of \$500 for the purchase of works of art by resident Michigan artists, the Scarab Club gold medal will be continued, the Detroit Museum of Art Founders Society will give a first prize of \$100, a second prize of \$50, and a third prize of \$25, the Marvin Preston prize of \$100 will be awarded for the best oil painting made since January first, 1921, by a member of the Scarab Club, the Frank Scott Clark prize of \$50 will be awarded for the best painting of a head in oil, and the City Art and Design Committee of the Twentieth Century Club will give a prize of \$25 for the best drawing or print in the exhibition. Entry cards for this exhibit may be obtained by writing the Detroit Institute of Arts.

C. H. B.

THE CHILDREN'S MUSEUM



WAMPUM BELT, INDIANS' GIFT WHEN RELINQUISHING BELLE ISLE.
INDIAN CHIEF'S PAPOOSE CASE. DEERSKIN BAG. INDIAN BASKETS. PEACE PIPE.

The Children's Museum has just opened an exhibit which attempts to tell the history of our country from a selected group of flags and other related material.

Among these flags are reproductions of those which the discoverers, explorers, and colonists carried, together with pictures of the vessels of the period, maps, and portraits of the men who led these expeditions.

From the resources of the Art Institute and from a collection of Indian material recently acquired by the Children's Museum, specimens of more modern Indian work, especially that of the Indians of the West and Southwest, have been arranged.

The development of our national flag is traced from revolutionary times to the present day. Here,

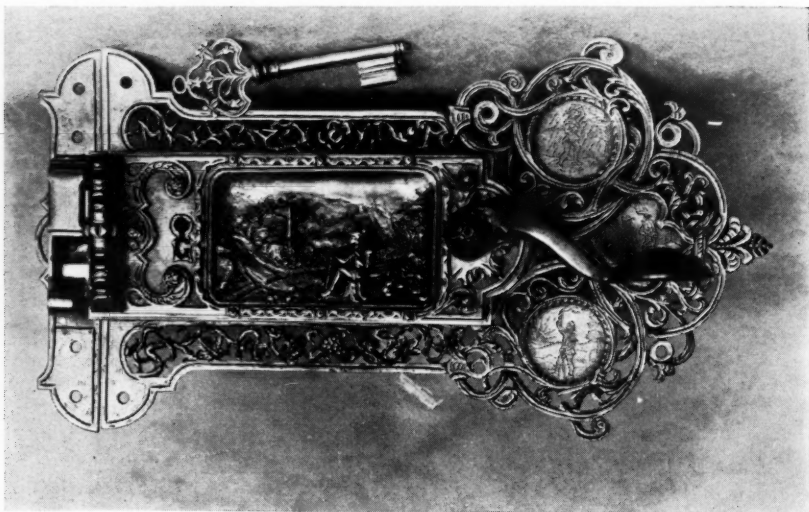
also, will be found the flags of the countries which have become part of the United States in her territorial expansion, from the period of the Louisiana Purchase to the present day,

It is planned to have two informal talks on the afternoons of November 6th and 13th by Mrs. Mollie Hall Riggs, who has seen much of Indian Life in various parts of the West.

The demands from the schools and other educational organizations upon the Loan Department of the Children's Museum have grown tremendously. The museum is now sending out three times as many collections each week as it did a year ago. These collections are reaching, at present, in the neighborhood of 18,000 children each week.

G. A. G.

METALWORK ACQUIRED



WROUGHT IRON LOCK, BY FRANK L. KORALEWSKY.
GIVEN BY GEORGE G. BOOTH.

Another wrought iron lock by Frank L. Koralewsky has been added to the permanent collection. We are fortunate that Koralewsky is represented by several examples in the Art Institute. He interprets the spirit of Mediaeval Germany, when such handicraft was at its height. The lock reveals a young journey-smith of the Middle Ages seated at the cross-roads, looking back on his home town. He hesitates whether to return or go abroad. The thorns above are indicative of his sorrow, while the grapes below suggest the celebration for his eventual homecoming. At the right the smith starts out in a rainstorm. He is next discovered applying for a position.

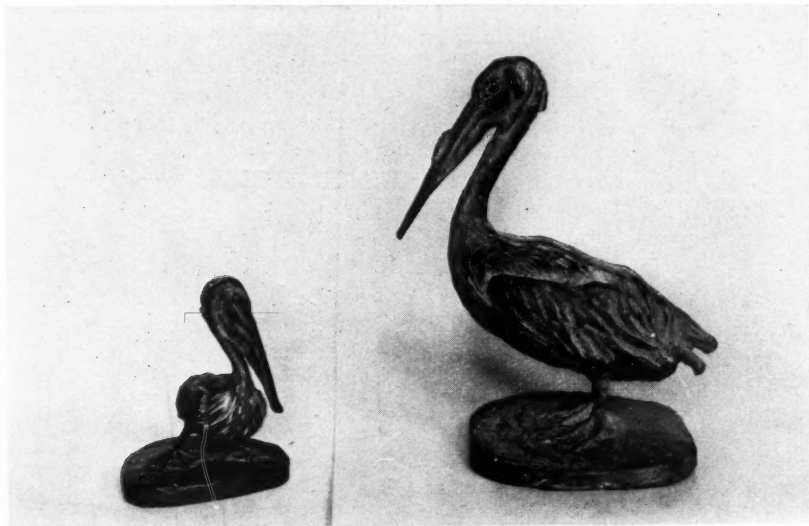
Finally he joyfully returns in the brightness of sunshine. Throughout, the character of the medium is apparent. True art does not deny the existence of the material in which it is created.

This is an addition to the already large group of handicraft objects given by Mr. Booth. On important occasions he has pleaded his case publicly for the value of such objects in our everyday life.

The artist was born by the Baltic and at the early age of fourteen was apprenticed to an old firm of art smiths of the highest grade. He became a journeyman himself, after having successfully fulfilled the requirements of a jury of master craftsmen. In 1896 he came to this country.

He first rough-forges his pieces to shape, finishing them by carving. This produces a charm that would be impossible by casting. The folk-lore and fairy tales of early

Germany furnish him with subjects. His work with the story of "Snow White and the Seven Dwarfs," was awarded the grand prize at the Panama Exposition.



PELICANS. SCULPTURE BY NANCY STAIR.
RECENTLY PURCHASED.

The two pelicans by Nancy Stair are amusing likenesses of these awkward but pompous birds. Patriarchs of the California coast, they seem to be in a class by themselves, with their swan-like necks ending in an absurdly proportioned bill and head. Their apparent thoughtfulness is probably camouflage.

The older bird is a portrait of a well-known inhabitant of Santa Barbara.

One of its favorite sports is to stand in the middle of the road to

stop a mule team in its progress.

The sculpture is treated naturalistically but not too photographically. The artist shows much promise and has already a sense of balance, construction, and character. She is one of Detroit's younger artists and has had excellent training here and in the Philadelphia Academy. She has worked more or less independently, with valuable criticism from Sally Farnham, sculptress, in whose studio she has modeled.

R. P.

SCHEDULE OF LECTURES AND OTHER EVENTS

November:

- 5th, 10:00 A. M. Program for children. Singing conducted by the Chamber Music Society, followed by talk, "The Power of Animals on the Life of the Egyptians," by R. Poland.
- 6th, 2:45 P. M. Musical program under the auspices of the Chamber Music Society, with community singing, followed by talk on "The Influence of Animals on Egyptian and Assyrian Art," by R. Poland.
- 7th, 4:00 P. M. Meeting of Art Supervisors of the Detroit Public Schools.
- 11th, 7:30 P. M. Free sketch class. The Recreation Commission.
- 12th, 10:00 A. M. Program for children. Singing conducted by the Chamber Music Society, followed by talk, "Why the Greeks Liked Sculpture Best," by R. Poland.
- 13th, 2:45 P. M. Musical program under the auspices of the Chamber Music Society, with community singing, followed by talk "The Body as the Temple of the Soul in Greek Sculpture," by R. Poland.
- 14th, 4:00 P. M. Meeting of Art Supervisors of the Detroit Public Schools.
- 18th, 7:30 P. M. Free sketch class. The Recreation Commission.
- 19th, 10:00 A. M. Program for children. Singing conducted by the Chamber Music Society, followed by talk, "The First Settlers in America and the First Thanksgiving," by R. Poland.
- 20th, 2:45 P. M. Musical program under the auspices of the Chamber Music Society, with community singing, followed by talk, "The First Thanksgiving," by R. Poland.
- 25th, 7:30 P. M. Free sketch class. The Recreation Commission.
- 26th, 10:00 A. M. Program for children. Singing conducted by the Chamber Music Society, followed by talk, "What Buildings to Look at in Detroit," by R. Poland.
- 27th, 2:45 P. M. Musical program under the auspices of the Chamber Music Society, with community singing, followed by talk, "The Glory that Was Greece" Reflected in Detroit Architecture," by R. Poland.

SCHEDULE OF EXHIBITIONS

- November 1-30—Swiss National Exhibition. Galleries III and IV.
 —Fac-similes of drawings by Holbein. Print Room.
 —Exhibition of Lithographs by Members of the Senefelder Club of London. Print Room.
- December 1-31—Annual Exhibition of Paintings by Michigan Artists. Galleries III and IV.